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ABSTRACT

This 10-week middle school curriculum unit for grades 6-8, integrating concepts, materials, and content from language arts, music, and visual arts, provides a set of specific instructional plans relative to the study of myths (often a content area in middle school grades across the country). All the sample lessons and examples in the curriculum are based on a study of myths and artworks inspired by those myths; musical examples are chosen by mythic reference as designated by the composer or, like film or stage scores, reflecting the mood and attitude of the lesson content. The unit and its lesson plans were developed using the National Standards in English/Language Arts, Music, and Visual Arts. The framework for the unit is based on the following overarching statement: "The arts are a cohesive force reflecting and shaping culture." The unit can be adapted for almost any content subject, using this overarching statement, as well as the additional examples of activities and discussions provided. After the presentation of the preparatory materials, students and teachers can approach the unit's lessons from any viewpoint--art, then music, then content or idea, or content, then music, then art, etc. It is noted that students are expected to search the Internet to find art and music materials for their presentations. (NKA)

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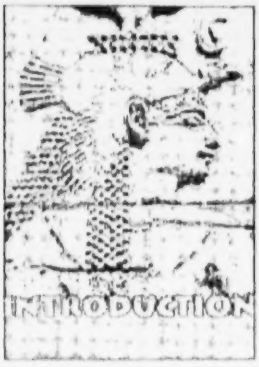

Look in the Mythic Mirror

10-Week Middle School Curriculum Unit

Overview]|[Equipment and Materials]|[Student Supplies and Hand-outs]|[Unit Instructional Objectives
Essential Questions]|[National Standards]|[State Standards]|[Preparation]|[Unit Lessons
Assessment and Student Products

OVERVIEW

This is a 10-week curriculum unit for grades 6-8, integrating concepts, materials and content from language arts, music and visual arts. This unit and its lesson plans were developed using the national standards in English/Language Arts, Music and Visual Arts stated below. In many states, the national standards have served as a basis for state-adopted standards in these subject areas, and provide a relevant perspective for all teachers using this unit in their classrooms.

After the presentation of preparatory materials, students and teachers can approach the lessons from any viewpoint – art, then music, then content or idea; content, then music, then art; music then art, then content, etc. Students are expected to search the Internet to find art and music materials for their presentations, as well as to use the Internet as a communications tool in the sharing of information with other classes.

The framework provided for this unit is based on the following overarching statement: "The arts are a cohesive force reflecting and shaping culture." This unit can be adapted by a group of teachers (or a teacher) for almost any content subject, using this overarching statement, as well as the additional examples of activities and discussions we have provided.

We chose to provide a set of specific instructional plans relative to the study of myths (often a content area in middle school grades across the country). All the sample lessons and examples are based on a study of myths and artworks inspired by those myths. Musical examples are chosen by mythic reference as designated by the composer or like film or stage scores, reflecting the mood and attitude of the lesson content.

EQUIPMENT AND MATERIALS (see resources)

- computer equipment able to receive Internet-delivered materials, including graphics, video and audio
- projection system (ideal)
- overhead projector and overhead sheets
- prints and/or slides of artwork
- slide projector
- teaching packets from the National Gallery of Art - NGA
- books
- software: Drawing or Paint program available to all classes and/or scanner with appropriate software
- access to interactive bulletin board or email account for communications with two other classes
- CDs or tapes and player for either
- Other: Internet access, access to local art museums

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http://artsedge.kennedy-center.org/teaching_materials/curricula/curric/mythicmirror/intro.html

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STUDENT HAND-OUTS/SUPPLIES (see resources)

- Mythology texts or excerpts/at least one per student
- Variety of books on myths, folktales and fairy tales
- Prints of related artwork-available from the National Gallery of Art (NGA) Teaching Packets and via the Internet
- Slides of related art work included in NGA teaching packets/one per class
- Poems related to myths
- Characters from mythology-descriptions and derivations/one per student
- List of URLs of Web sites students may use in research
- Mythology Classroom Resources compiled by the NGA/one per class

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UNIT INSTRUCTIONAL OBJECTIVES

The instructional objectives for this unit have been broken down into four essential questions, all of which are to be posted in the classroom. These questions (and the standards) serve as the basis for the assessment that takes place throughout and at the end of the unit.

Subordinate objectives and assessments relative to each unit lesson are included within the text of each lesson. In addition, the Instructional Plan provided within the text of each lesson includes both instructions for the teacher and activities to be completed by students. These are set off within the text as "Activities - Students."

ESSENTIAL QUESTIONS

The following essential questions have served as advance organizers for this unit, and serve as the controlling device for the development and flow of the unit, lesson by lesson. They are woven throughout, the unit, and will be able to be answered by all students at the end of the unit:

1. What is a myth?
2. How do myths help us understand ourselves and others?
3. How are myths reflected in culture?
4. How do the Arts mirror and sustain the lessons of myths?

NATIONAL STANDARDS

Arts:
Source: The National Standards for Arts Education, Consortium of National Arts Education Associations

- **Music Content Standard #8:** Understands relationships between music, the other arts, and disciplines outside the arts.
- **Music Achievement Standard #8:** Compares in two or more arts how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art.
- **Visual Arts Content Standard #6:** Makes connections between visual arts and other disciplines.
- **Visual Arts Achievement Standard #6:** Compares the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context.

Language Arts:
Source: IRA/NCTE Standards for the English Language Arts

- **Standard #3:** Sjudents apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word

meaning and of other texts, their word identification strategies, and their understanding of textual features.

- **Standard #5:** Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
- **Standard #8:** Students use a variety of technological and informational resources to gather and synthesize information and to create and communicate knowledge.
- **Standard #9:** Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.
- **Standard #12:** Students use spoken, written, and visual language to accomplish their own purposes.

STATE STANDARDS:

Virginia's Language Arts Standards:

- **Writing Standard #6.8.2:** Uses writing as a tool for learning in all subjects.
- **Reading Standard #7.5.3:** Reads a variety of fiction, nonfiction, and poetry and is able to describe connections between historical and cultural influences and literary selections.
- **Reading Standard #8.3.2:** Applies knowledge of the characteristics and elements of various literary forms, including short stories, essays, speeches, lyric and narrative poems, plays, and novels. Describes inferred main ideas or themes.
- **Reading Standard #8.3.5:** Applies knowledge of the characteristics and elements of various literary forms, including short stories, essays, speeches, lyric and narrative poems, plays, and novels. Compares and contrasts the use of the poetic elements of word choice, dialogue, rhyme, rhythm, and voice.

TEACHER PREPARATION

1. The writers of this curriculum unit strongly suggest that teachers sit down and negotiate how they will work within this framework to make it relevant to their classrooms, their students, and their schools. Professional development is thus a key part in the integration of this framework.
2. Teachers can best prepare for the content used in this unit by integrating the resources of the National Gallery of Art (see resources).
3. Access to and/or collaboration with an art and music teacher would be beneficial, if not crucial, to the success of this unit.
4. Teachers may wish to review mythology using the Internet links provided within this unit (see resources).
5. Teachers should identify partner classrooms early in the unit, if not before it begins. The three teachers who will be involved in guiding their classes through online collaboration should have a thorough knowledge of email. Early communications with an organization such as ARTSEDGE at the Kennedy Center may facilitate the online communications process between classes, as this organization may serve as online facilitator for the classes' project.

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STUDENT PREPARATION STRATEGIES

In general, numerous strategies must be used to ensure that all students meet the objectives of this unit. These should be tailored both to the class and the individual student. The following tactics are ones that are useful, if not essential to the class.

1. The tasks (especially for writing projects) need to be broken down into manageable chunks.
2. The expectations of the teacher must be made clear. (The Essential Questions will aid in this strategy.) Teachers from collaborating classes must coordinate expectations for the unit.
3. A scoring guide should be attached to the assignments, and in some cases, generated by the students themselves.

(See text of individual lessons for reference to scoring guides)

4. The scoring guides must be clear to the students.
5. Peer teaching should take place. Students should be given opportunities to share their work with peers and get meaningful feedback.
6. Students need ample modeling of skills and assignments.
7. The atmosphere should be supportive yet critical.
8. Students should not be afraid to express their opinions or make a "mistake."
9. Students should be familiar with and understand the lesson objectives.
10. Each student should be given free choice in regards to the interpretation of the art form, though the choices must be justified.
11. Each student should be listened to and his/her interpretation, as long as it is well justified, should be respected.

More specifically, prior knowledge of mythology, music, artwork, or poetry is not essential to this unit. However, a background in any of the above would be helpful.

Since students will be writing in journals throughout the unit, and since not all students may have had this experience, it will be helpful if the teacher provides an overview about journal-writing. What is expected? When will they be collected? What type of notebook should be used? Each teacher will want to set his/her own parameters for the journals, so that even the teacher maintains them as an important aspect of the reflections students provide throughout the lessons.

ASSESSMENT AND STUDENT PRODUCTS

This unit utilizes authentic assessment methods, including: students' individual journals, writings, and art assignments; cooperative groups' collaborative research, writing, and presentation; and collaborative online teams' research, presentation development, and online publication. For more detail, see the text of each lesson.

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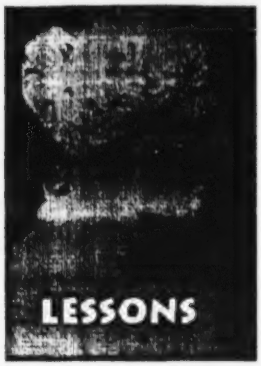

Look in the Mythic Mirror

Introduction to Lessons in Unit

For the purposes of publishing a specific ten-week sequence, the authors have chosen to break down activities into weeks with approximately 250 minutes of instruction within each week. The teacher will be working with students to gain and synthesize new information the first several weeks, and students should have Internet access. Please read the overview of this unit for information about unit objectives, teacher and student preparation, links to national standards and assessment.

Week 1: It's All Greek to Me... (Introduction to Greek Myths through Cultural Archetypes)
This lesson introduces Greek mythology through archetypal heroes, and involves students in researching a particular mythological character. Students also consider how heroes are a reflection of culture, and how the arts might contribute to the reflection of culture. In preparation for later, the class establishes first contact with a partner class via the Internet.

Weeks 2-3: I'm Reading You Now (Exploring Myths through Literature and the Arts)
This lesson spans the course of two weeks, and provides students the opportunity to further explore Greek mythology through various art forms. Students are introduced to Reader's Theater as a means of presenting their mythological character and its related myth. Week 3 Project and Scoring Guide

Week 4: That's a Classic...Composition (An Introduction to Composition, Form, and Structure)
This lesson introduces the concept of composition and structure in writing. Students will be able to understand how composition can influence the effect of a story on its audience. They will also compare composition and structure in literature to composition and structure in music.

Week 5: I've got Rhythm! (Rhythm in Poetry and Music)
In this lesson, students explore the relationships between music, poetry, and visual art. Using the story of Orpheus and Eurydice, the students develop an awareness of the compositional elements of the Classical style, and the aesthetic effects of those elements.

Week 6: Something Funny Happened When... (Storytelling and Introduction to non-Western mythology)
This lesson illustrates myths and archetypal characteristics through the art of storytelling. Students will compare and contrast their own original stories, with mythological stories. Students will also identify archetypal features of African Masks, and create their own masks that demonstrate those features.

Week 7: The Cultural Connection (Comparing Cultures and Their Myths)
This lesson gives students the opportunity to compare and contrast Western mythology with mythology from other cultures. Students will develop a more advanced understanding of the previous weeks' material. As they recognize archetypal patterns across cultures, students will note how mythology helps to define values of different cultures.

Week 8: Piecing it All Together (Comparing Cultures Through Poetry)
This lesson teaches students the link between all the arts and culture. The students focus first on poetry, distinguishing between classical forms and pattern poetry, and including a poem in their journals for the final project. Students then begin to finalize their presentations, considering how they can present their society using the tools they have now

http://artsedge.kennedy-center.org/teaching_materials/curricula/curric/mythicmirror/lessonintro.html
learned.

Weeks 9-10: Reflections on All We've Learned (Synthesis: Presentation of Mythological Societies)
Students develop, rehearse, and present their final projects. Culminating Project and scoring guide

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ADDITIONAL LINKS
These files are accessed through ARTSEDGE and are provided as links within the text of lessons.

- Questions to guide discussion of art and music
- Structural analysis of music from *Orpheus and Eurydice*
- Pattern poetry overview page
- Resource list

Week 1 | Weeks 2-3 | Week 4 | Week 5 | Week 6 | Week 7 | Week 8 | Weeks 9-10

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Look in the Mythic Mirror

Week 1: It's All Greek to Me...

Essential Questions][Standards][Objectives for this Lesson][Instructional Plan][Assessment

OVERVIEW

This lesson introduces Greek mythology through archetypal heroes, and involves students in researching a particular mythological character. Students also consider how heroes are a reflection of culture, and how the arts might contribute to the reflection of culture. In preparation for later, the class establishes first contact with a partner class via the Internet.

OBJECTIVES FOR THIS LESSON

At the end of this week, students will be able to:

- Identify the characteristics of archetypal heroes.
- Define elements that shape and define a culture.
- Reflect on characteristics of their culture.
- Identify their online partners and establish contact with them via email.

INSTRUCTIONAL PLAN

1. Introduce mythology through archetypal heroes. Show film clips featuring heroes such as, Luke Skywalker (*Star Wars*); Dorothy (*The Wizard of Oz*); Fivver (*Watership Down*); Mulan (*Mulan*).

   Activities - Students:

   - With the class, consider and discuss questions, such as: Why do we cheer for these characters? Why do we like them? How are we like them?
   - Think about, pair your ideas with a partner, then share with the class how every culture, in every time, has had heroes and why this is so. Discuss what characteristics heroes of different cultures seem to have in common.
   - Write a brief entry in your journal answering the question, "What heroes have influenced you and why?"

2. Have students share some of their thoughts from their journals about heroes. Are heroes similar to role models in our culture? Discuss with them the hero as a model for other cultural archetypes. Guide the class toward a discussion of culture and the Arts as a reflection of culture.
3. Initiate a large group brainstorming session on the topic, "What is Culture?" For middle school students, it might work to put the term "culture" on a bulletin board or chalkboard, and ask students to try to define it.
4. Have students consider ways the Arts reflect distinct elements of culture. Place the names of several well-known dances and dance troupes, musical groups and songs, artists and artworks, films, television programs and actors in a hat. Have every other student draw one out of the hat and together with a partner, discuss how culture is reflected through that art form or arts performer. (Include such items as River Dance group, Japanese dance, Latin dance, Tap dance, Ballroom dance; jazz, rap, gospel, R&B music, Wagner, Mozart, Beethoven;

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Michelangelo, Egyptian temple drawings; Disney movies, pop culture films; etc.)

Activities - Students:

- Discuss the art form or artist you've drawn out of a hat with your partner. How does your selection reflect culture? How does it shape culture? Prepare to make a brief statement to the class.
- Contribute to the class discussion about the tangible things that help to shape a culture (e.g., geography, ethnic homogeneity, pluralism, time and place, etc.)
- Participate in a class discussion on the less tangible extensions of these elements (e.g., temperament, values, religion, role models (authority, citizenry, the good person, etc.), conceptualization of progress and individual success, etc. Consider how our discussion of heroes might relate to this.
- In your journal, write a few paragraphs to define specific ways you see yourself as a "cultural package," i.e., influences in your environment you think have contributed to the way you dress, wear your hair, control your behavior and manners, dance, make music choices, guide your assessment of yourself and others as a success, etc.

4. Ask students to review what they've written. How many of them included "role models" as influences in their environment that have helped to shape them? Who are their role models? Are any of their role models the same as the people they wrote down as heroes in their prior journal entries?
5. Provide a list of six [most accessible] Greek archetypes with their counterparts. *The teacher may wish to add to this list if the class is larger than 30 students.*

- The Temptress – Aphrodite
- The Innocent – Persephone
- The Warrior – Aries
- The Mother – Demeter
- The Trickster – Mercury
- The Destroyer – Hades

5. Divide the class into six groups of 4-5, depending on class size. Assign each group an archetype, and assign each member of the group a cooperative learning group role, such as:
   - recorder (keeps record of group's findings)
   - webmaster (serves as keyboardist for the group's Internet searches)
   - facilitator (helps to move group through its responsibilities)
   - moderator (helps to resolve potential conflicts and redirects action of group to task)
   - summarizer (is able to succinctly report orally on the work of the group)
   - librarian (disseminates print materials for use among group members and assures students use assigned URLs during Internet work)

   All group members are to play the role of researchers, as well.

   Develop a cooperative group work scoring guide with students, so they understand the expectations of working in cooperative groups (see sample scoring guides in Week 3 and Weeks 9-10). *Click here for information on cooperative learning groups from the Cooperative Learning Network. Note: This link will take you away from the current Web site.*

Activities - Students:

- Work as a member of your cooperative group to complete Internet and print research about your archetype and corresponding Greek mythological characters.
- Use at least three print resources and three Web sites to find out information about your mythological character. Who is this character? How is this character viewed by others? Why is this character important? How has the name of your character been used in other contexts and is this

context appropriate to the character? (e.g., Ajax was a great Greek warrior in *The Iliad*, and today, is known as a powerful cleaning product)
- Write how the character has "lived up to" the archetype he/she defines.
- Develop a convincing statement about why your archetype is important even today.
- Come up with a modern day, real-life character that represents your group's archetype.
- Plan a strategy to tell others about your mythological character.
- (for the end of Week 3) Collaborate with your group members to determine at least two of the following things to help others better understand your mythological character: a voice, a movement or dance, a costume, a favorite saying, a favorite color.

6. Have students establish first contact with two partner classrooms for the unit via email or an online exchange area. Students should be paired with one classroom partner, and then the two should "meet" their four online partners (two students from each remote classroom, ideally six students per team). After introductions, have each of the six online partners share the modern day images associated with their Greek characters, as discovered during cooperative group research.
7. Teachers should continue to communicate via email to confirm the timeline laid out for this unit.

CORRESPONDING ASSESSMENTS

- Discussion: making connections between heroes, role models, archetypes; discussing culture and the relationship of arts to culture
- Journal entries: heroes; "Me as a cultural package"
- Partner work: Think-Pair-Share; analysis of arts reflecting/shaping culture
- Cooperative groups: scoring guide; completed research on archetypes and mythological characters (see Weeks 2-3)
- Online: Introductory communications with unit online partners; completion of list of modern day images associated with Greek characters

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Introduction | Next lesson

Look in the Mythic Mirror

Weeks 2-3: I'm Reading You Now

Essential Questions][Standards][Objectives for this Lesson][Instructional Plan][Assessment

OVERVIEW

This lesson spans the course of two weeks, and provides students the opportunity to further explore Greek mythology through various art forms. Students are introduced to Reader's Theater as a means of presenting their mythological character and its related myth.

OBJECTIVES FOR THIS LESSON

At the end of these two weeks, students will be able to:

- Demonstrate understanding of archetypes in Greek mythology through Reader's Theater, music, and visual arts.
- Describe the effects of literature, art, and music on mythological archetypes and the communication of myths.
- Select appropriate music and visual arts selections to be used as a part of their Reader's Theater presentations.
- Defend the relevance of their archetypes today, as represented by their mythological characters.

INSTRUCTIONAL PLAN

1. As a means of assessment, initiate sharing of last week's cooperative group research findings through a jigsaw patterned activity that is completed in approximately one hour.

    - One member from each cooperative group reports to a new peer cluster on the archetype and the mythological character his/her group has researched, thus sharing information with a new audience.
    - Everyone must take notes on the information presented by members of their cluster, as the teacher will collect notes from one member of the cluster at random at the end of the hour.

    Activities - Students:

    - In your new group, provide an "internal report" of what your own cooperative group has researched.
    - Tell the new audience about your archetype and its associated mythological character.
    - Answer questions from others about the character.
    - Take notes about all mythological characters and myths presented by cluster members, to be collected by the teacher at the end of the hour (i.e., everyone must participate because the group's grade will be dependent upon the notes collected from one student at random).

2. Prepare students for the two weeks ahead. By the end of Week 3, they should be ready to present a Reader's Theater performance that personifies their archetype and tells a mythological story. Their presentation must include a piece of artwork, a selection of music, and performance choices that help to communicate the story of the myth and the qualities of the mythological character. (Click here for detail on this assignment.) The interplay of the three art forms is meant to draw students closer to the understanding that the arts have a significant role in

communicating [and sustaining] myths. It is therefore important that all the activities leading up to the Reader's Theater presentations, as well as the discussion following, help to accentuate that idea.

3. As an example of what small groups will do to prepare for their presentations, draw three columns on the board, and label them "artwork," "music," and "literature." Present a painting or other artwork that has significance to a myth -- a myth that is not likely to come up in group work later, but that may be part of the yearlong middle school curriculum, such as *The Odyssey*. Ask the sample unit questions (or your own questions), writing responses on the board in the first of three columns.
4. Play a selection of music appropriate to the mythological story as background during the discussion of the artwork or as students enter the room (they need to hear the music at least twice before making an analysis). Give the music an attentive second (or more) hearing and apply the sample unit questions, again noting answers on the board, this time in column two.
5. Discuss with students the intersection of common words. Have a student volunteer come up and draw lines connecting the words that are similar, while the class makes its comparisons.
6. After discussions of the art and music, give factual information about the painting and its relationship to the myth. Tell the condensed story of the myth, asking about its moral, if appropriate. Discuss with them how the music enhances the story of the myth. Have students fill in any additional words that might describe the myth in the third column. Discuss the overlapping words, and ask students to determine why there might be similarities in the descriptions they have used.

Activities -- Students:

- Complete an entry in your journal in response to the question, "What role can the arts play in communicating the story of myths?" Explain how the arts might communicate mood, theme, and moral, in addition to telling a story.

7. From this point forward, the class will be working toward the necessary research, group decisions, and preparation for their Week 3 presentations. The assignment and scoring guide provide complete detail of the activities. In brief:
   - Divide the class into their cooperative groups to complete a similar activity to the one completed by the whole class, this time starting with the myth instead of the artwork. The progression of this activity will be dependent upon Internet access and students' level of ability in handling independent research. Ideally, set the same cooperative groups of students out on a search to find a myth that illustrates the archetypal quality of their mythological character. They should find at least two versions of the same myth, told in prose and poetic styles, or told by two different authors. (If this is not possible, pass out brief versions of myths and corresponding narrative poems that depict the six archetypes students have researched.)
   - Again, if possible, have students research on their own to find a piece of artwork and a selection of music that will accompany their Reader's Theater presentation. Use the list of resources provided with this unit as a guide for student research. (Otherwise, present to the class a selection of artwork and music that relates to the myths being studied by each group. Display pictures of various Greek mythological figures on the walls and/or project slides of artwork with a slide projector. Play musical selections from various composers that depict the themes, characters, and/or moods of a variety of myths represented in the class. An extensive list of relevant resources that correspond with myths is provided with this unit.)
   - The students' investigation of appropriate artwork should be done in tandem with their search for music, so that they can begin to make immediate connections between the two art forms and with the literature they have already evaluated. Each time a new painting or a new piece of music is discovered by or introduced to the students, the questions provided in this unit should be considered and answered by the small groups, using one of the three-column forms. Not only will these questions elicit thoughtful answers that explore various aspects of composition, style, subject matter, form, shape, emotional content, rhythm, and movement, but they will help students to make connections between the various art forms and make appropriate selections.
8. Have the students read their myths aloud in groups, preparing to read it aloud in Reader's Theater style (with text in hand, using expressive voices to articulate the meaning in the myth; see Baie Comeau High School's resource

site on this topic). As they practice their Reader's Theater presentation, they need to consider how they will bring the art and music selections together with the literature and make effective performance choices (voice, movement, etc.). They should use the scoring guide for Reader's Theater as a guide for self-improvement.

9. Have students dramatize the myths through Reader's Theatre presentations in front of the class. Use the scoring guide to assess each group's performance.
10. Following the presentation of each myth, have the group of presenters and the class consider:

    - What purposes does this myth serve?
    - What questions about life does this myth address?
    - What does this myth tell about human nature (what lesson does this myth tell)?
    - How do the various art forms presented help to convey the story of the myth?
    - How do the various art forms carry a message about the archetype represented in the myth? the mood of the myth? the culture depicted by the myth?
    - How is the archetype relevant today? Why?
    - Did the music and artwork match the myth? Why or why not? The groups may justify their choices, if needed, using their word lists.

CORRESPONDING ASSESSMENTS

- Jigsaw activity; student's ability to represent their cooperative group's findings to a new peer group
- Journal entries with impressions of artwork, music
- Collaborative work in a cooperative group setting
- Descriptive word lists developed through journals and group work
- Determination of appropriate music and artwork; ability to justify choices
- Scoring guide for Reader's Theater

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Look in the Mythic Mirror

Week 3 Project

Overview][Due dates][Scoring Guide

Overview: Students will prepare a Reader's Theater style presentation, telling the story of their myth in either prose or poetic style, with appropriate music and artwork accompanying the performance.

Reader's theater is minimal theater in support of literature and reading. For information, go to children's author Aaron Shepard's Web site.

Reader's Theater allows for students to have the text in-hand and to stand in place, and thus, the focus will be on performance choices and selection of arts pieces, rather than on the memorization and blocking of the performance. The interplay of the three art forms—performance, visual arts, and music—is meant to draw students closer to the understanding that the arts have a significant role in communicating [and sustaining] myths. It is therefore important that all the activities leading up to the Reader's Theater presentations, as well as the discussion following, help to accentuate that idea.

Assignment: Students work in class in their cooperative groups of 4-5 (the same groups as before). Students use information and research gained from group work in Week 1 and Week 2. They should include a representation of their mythological character by incorporating into the performance at least two of the defining traits discussed in their groups during Week 1: a voice, a costume, a movement or dance, a favorite saying, or a favorite color.

Student Procedure:

1. Research and become familiar with a myth that illustrates your group's archetypal quality.
    - Find at least two versions of the same myth, told in prose and poetic styles, or told by two different authors.
    - Read the stories and poems aloud within your cooperative groups.
2. Analyze the myth.
    - In the third column of a three-column form, make a list of words describing the feelings, images, moods, structure, and language represented in your myth through the two literary forms.
    - With your group, discuss the similarities and differences in the presentation of the myth in the two versions found.
    - Make several copies of the three-column form with the literature column already completed. These will be used as your group evaluates various music and art selections.
3. Make preliminary decisions about your presentation.
    - Collaborate in deciding the literary form you will present—poetry or prose.
    - Determine each individual's role in the presentation that you will give to the class at the end of the coming week.
    - Apply your understanding of the myth and the characters within it to the selection of character traits (a voice, a costume, a movement or dance, a favorite saying, or a favorite color).

4. Students research artwork and music:

   - Search for at least one and no more than three possible art selections that help to convey a message relevant to your myth and/or mythological character.
   - Use one three-column form for each piece of artwork. Fill in the first column with your impressions of the first piece, noting the name of the piece at the top. On the next page, fill in the first column with your impressions of the second piece, again noting the name of the piece, and so on. Use the questions to help you come up with words and impressions to fill the column.
   - Search for at least one and no more than three possible music selections that help to convey a message relevant to your myth and or mythological character.
   - Use the same three-column forms. Fill in the second column on the first form with impressions of the first musical piece, noting the title of the piece, the second column of the second form with impressions of the second musical piece, again noting the title of the piece, and so on..
   - You should have no more than three forms filled out, because you were to choose no more than three possible art and music selections.

5. Select appropriate music and artwork:

   - Once you have completely filled out each form, discuss as a group the similarities in word choices across the three columns. At the bottom of each form, respond to this statement: "These three selections work well as an ensemble for performance: Yes or No." If yes, why? If no, why not? If you have more than one "yes," decide which one is the better choice.
   - Write in your journal a personal entry that identifies by name the art and music choices your group has made, and explains why you chose the pieces you did.
   - Determine as a group how you will incorporate into the performance the character traits you have selected (#2 above). For example, if you chose to personify your character with a voice, how will that voice be used in performance? Who will use that voice? If you chose a movement, when in the presentation will the movement be presented?

6. Practice presentations:

   - Divide up parts, as determined earlier. Read through the presentation several times and critique one another on delivery.
   - Incorporate the character traits -- voice, movement, etc. It is possible that one member of your group is taking on all the character traits, and not reading the text.
   - Incorporate the music and artwork. How will you present them? Will they be a backdrop or a "presented" part of the performance?
   - Use the scoring guide for this assignment to assess your group's work

7. Perform!

8. Assess your classmates' presentations:

- What purposes does this myth serve?
- What questions about life does this myth address?
- What does this myth tell about human nature (what lesson does this myth tell)?
- How do the various art forms presented help to convey the story of the myth?
- How do the various art forms carry a message about the archetype represented in the myth? the mood of the myth? the culture depicted by the myth?
- Did the music and artwork match the myth? Why or why not? The groups may justify their choices, if needed, using their word lists.

Scoring Guide for Week 3 Reader's Theater Project

This scoring guide is meant for use with Reader's Theater presentation to assign a score to each individual student in the class, though the score will be based upon both the collaborative work of the cooperative group. This scoring guide allows teachers in the three classes involved to make a consistent evaluation of the Reader's Theater presentation. This scoring guide can be used by students for self-evaluation, both as they rehearse and after its completion. Teachers may also use it to clarify instructions for the project and for evaluation after completion. (Note: The cooperative learning group scoring guide may be used throughout the weeks of preparation.)

Reader's Theater Presentations will be evaluated using the following criteria:

For a score of 4:

- Scripts are well developed and are based on available myth
- Story plot is clear to the audience
- Sets, if used, are simple and suggestive
- Actors use body language effectively
- Actors speak clearly and at appropriate speed
- Actors use appropriate expression
- Final production is effective as well as entertaining

For a score of 3:

- Scripts are somewhat developed
- Story plot is somewhat clear to the audience
- Sets, if used, are over done
- Actors speak somewhat clearly and appropriately
- Actors use expression somewhat appropriately
- Final production is somewhat effective and entertaining

For a score of 2:

- Scripts are weakly developed
- Story plot is not clear to the audience
- Sets, if used, are overdone
- Actors do not use body language effectively
- Actors do not use appropriate expression
- Final production is not effective or entertaining

For a score of 1:

- Scripts are undeveloped
- Plot is confusing and painful to follow
- Scripts did not follow the myth
- Sets are inappropriate
- Actors use ineffective body language
- Actors use inappropriate expression
- Final production is ineffective

Back to Weeks 2-3 | Ahead to Week 4

Look in the Mythic Mirror

Week 4: That's a Classic...Composition

Essential Questions]|[Standards]|[Objectives for this Lesson]|[Instructional Plan]|[Assessment

OVERVIEW

This lesson introduces the concept of composition and structure in writing. Students will be able to understand how composition can influence the effect of a story on its audience. They will also compare composition and structure in literature to composition and structure in music.

OBJECTIVES FOR THIS LESSON

At the end of this week, students will be able to:

- Define composition and its dependence upon the author's perspective.
- Recognize composition and structure as tools the artist has in telling a story.
- Recognize contributions of various art forms in sustaining myths.
- Tell one or more versions of the story of a myth.

INSTRUCTIONAL PLAN

1. Assess students' understanding of the unit thus far by assigning a journal entry at the beginning of class.

   Activities - Students:

   - Draw the name of a myth out of a hat.
   - In your journal, rewrite the story of that myth in your own words, reflecting upon the presentations of the prior week.
   - At the end, write a summary paragraph about why the archetype represented in the story is still important today.

2. Begin the study of composition (form). Establish that we have thus far concentrated on the narrative of the myths and the cultural impact of their content. Assert that there is another aspect of myths – indeed of all the arts – that is also a cultural force: the form in which the myth is presented. (Remind students that they had a glimpse of this aspect when examining myths presented in art prints and in music.)
3. Use one myth as a way of beginning to explain composition and the relation of composition to both the artists' perspective and the audience's response. As an example, use *Orpheus* or another myth that is available in several forms: through prose, poetry, artwork, and/or music. Divide the class into their cooperative groups, providing each with a packet. In the packet, include a prose version of *Orpheus* (e.g., Bulfinch, Edith Hamilton), cut into strips. Their task is to reassemble the entire set of strips into a cohesive, understandable story.

   Activities - Students:

- Take the strips out of the packet you've been given and lay them out on the table.
- Each group member should read a strip, then pass it to the left. Continue reading and passing until the entire group has read the strips.
- Determine which strip represents a beginning for the story, and which represents an end. Fill in the strips in between.
- There is no right or wrong.
- When you have completed your story, tape the strips together in order.
- When called upon, each group will be asked to read their story. Be prepared to read it and to discuss why the rationale behind your choices to put the story together in the way you did.

4. After all students have shared their versions of the *Orpheus* story, read aloud the version of the original version of the myth that was cut into strips. Elicit responses to questions that lead to the following conclusion: order and structure are not necessarily "set in stone." The way a story unfolds depends upon the perspective of the writer. How can this be possible? It is because a story is made up of parts, and many parts make the whole.
5. The peeling of an orange (or a 3D puzzle, or other object with parts making up the whole) works well to lead to the question, What is composition? Use this type of teacher-directed activity to demonstrate that a total entity (sentence, paragraph, essay, poem, story, painting, piece of music, etc.) emerges from the interrelationship of parts.

    - The peel of the orange can be perceived as an aesthetic dimension that binds the total elements together with distinct color, shape, and texture.
    - When the peeling is stripped away, the "logic" that produces the basic entity is revealed.
    - The orange can be broken into segments and reassembled to draw an analogy to the way words bind together to produce a paragraph, paragraphs bind together to produce an essay, poem, etc.
    - The segments can be divided into equal divisions to reflect subordination and emphasis, subordination and coordination.
    - The orange pieces can be reassembled into an harmonious whole or used to reflect distortion and disharmony as compositional forces.

    This demonstration can, in numerous ways, be used to instruct students in various aspects of the logical and rhetorical qualities of composition.

6. Focus students on classical patterns in composition, by introducing elements of patterns in music, composition in painting, and structure in poetry. Refer back to the orange [or other] analogy throughout this lesson, when considering the parts that make up the whole in all three genres. Be sure to maintain the focus on composition as a tool the artist has in telling the mythological story—thus controlling how the story of the myth is sustained and communicated.
7. Have the students think back to the Greek myth, *Orpheus*. Explain that opera was inspired by the Greeks. Many operas have been written about Greek myths. Lead students to an exploration of how mythological stories are expressed through the medium of music.

8. Play Gluck's "Dance of the Blessed Spirit" from *Orpheus and Eurydice*. Begin with simplistic questions, such as: What does the story of *Orpheus* tell us about the Ancient Greeks' attitudes towards music? and What part of the story do you think we are listening to? In their journals, have students respond to at least three of the questions provided in this unit while listening to the music.

CORRESPONDING ASSESSMENTS

- Journal: telling of mythological story in own words
- Cooperative learning group: collaborative work on structure of a myth
- Discussion: comparisons of various versions of the myth
- Journal: responses to music

Look in the Mythic Mirror

Week 5: I've Got Rhythm!

Essential Questions]|[Standards]|[Objectives for this Lesson]|[Instructional Plan]|[Assessment

OVERVIEW

In this lesson, students explore the relationships between music, poetry, and visual art. Using the story of Orpheus and Eurydice, the students develop an awareness of the compositional elements of the Classical style, and the aesthetic effects of those elements.

OBJECTIVES FOR THIS LESSON

At the end of this week, students will be able to:

- Discern and describe structural elements in a classical music piece.
- Discern and describe elements and effects of classical composition in painting.
- Compare elements of classical composition in painting with structural elements of music.
- Discern differences between composition and rhythm, recognizing both as tools the artist has in telling a story.
- Compare the effects of rhythm in poetry with that of rhythm in music in the telling of a story
- Describe the guidelines of the ten-week culminating project.

INSTRUCTIONAL PLAN

1. Replay "Dance of the Blessed Spirit" from *Orpheus and Eurydice*, and ask students to consider its structure. Relate structure to composition. See the structural analysis provided with this unit, and have students follow along through at least one play of the music. If students are comfortable, consider introducing the minuet dance to them to be presented simultaneously with the second or third rendition of the musical selection. Have them consider: How does the structure of the dance relate to the structure of the music?

   Note: The music portions of this lesson would work well if a music specialist takes on guiding students through the structural analysis, and the regular classroom teacher works with students on connecting it to composition and the other genres studied.

2. Show a painting featuring *Orpheus*. (An extensive list of resources is provided with this unit.) Use an overhead transparency of the painting so that a clear film can be placed over the image. Use different color markers for each task, or use a different film for each. Have student groups work together to complete the analysis of the structure of the painting.

   Activities - Students:

   - Using the first marker or film, graph how your eyes move within the painting.
   - Using the second marker or film, trace repetitive patterns in the painting.
   - Using the third marker or film, outline dominant shapes and colors.

- Remove the clear film with the graphic indicators and discuss the patterns that emerge, answering these questions in the large group: Is there movement? Balance/stability? How do you feel about the painting? How is the structure in the painting compared to the structure in the music from *Orpheus*?
- Individually, write your reflections in your journal, assessing the similarities and differences between the music, (dance), and artwork.
- If time permits, repeat the same activity with the painting used in your Week 3 presentations and share the results with the larger group, explaining your graph in terms of the painting's composition and in terms of your responses to the artists' choices.

3. Introduce a ballad or narrative poem, about *Orpheus*, (or the same mythological character included in the music and artwork studied this week). Tell students that aside from composition and structure, another tool that the artist has is rhythm and meter. Demonstrate the difference through a series of large group activities using the poem. Place an overhead of the poem for all to see at the front of the room.

   Activities - Students:

   - Read the poem aloud, one reader per line.
   - Then read the poem again, this time to each period or semi-colon. Consider: What happens to the flow of the story when the reading is divided by line and by punctuation?
   - Beat out the rhythm together, snapping for unaccented syllables and hitting the desktop for accented syllables. Consider: What's the feel of the rhythm? Of what does it remind you? How does the rhythm help you picture the mythological story (or not)? How does rhyme affect the rhythm?
   - Now, return to the Orpheus music by Gluck. As the music plays again, beat out the rhythm together, as you did with the poem. What similarities do the poetic and musical structures have? What's the effect of the regularity of the rhythmic structure?
   - With the music playing, read aloud as a whole-class ensemble the poem, allowing the rhythm of the music to guide the rhythm of the reading. How does the rhythm of the music compare to the rhythm of the poem?
   - Write in your journal a summary of the comparisons we've discussed in class, and observations about how the rhythm of both the poem and the music affect the telling of the Orpheus story.

4. Introduce the 10-week unit culminating project: the creation of an original mythological society, completed by individuals or groups, and have students email their online partners a paragraph about what they will be expected to complete for the project. The culminating project will take about four weeks to complete, so it should be introduced at the end of week five (see curriculum outline in Introduction). Use the scoring guide provided (or create one) to explain clearly what is expected from each student and how they will be evaluated on their projects. It is important to be clear about evaluation, grading procedures, and expectations. Due to the magnitude of the project and the coordination of peer revisions online, the students will need to work in manageable stages, as outlined in the list of due dates for the project.

CORRESPONDING ASSESSMENTS

- Discussion: structure of a musical composition
- Cooperative learning group: analysis of painting
- Large group activity: analysis of rhythm in poetry and music
- Email/online: paragraph demonstrating understanding of culminating project to online partners

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Look in the Mythic Mirror

Week 6: A Funny Thing Happened When...

Essential Questions][Standards][Objectives for this Lesson][Instructional Plan][Assessment

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OVERVIEW

This lesson illustrates myths and archetypal characteristics through the art of storytelling. Students will compare and contrast their own original stories, with mythological stories. Students will also identify archetypal features of African Masks, and create their own masks that demonstrate those features.

OBJECTIVES FOR THIS LESSON:

At the end of this week, students will be able to:

- Apply their understanding of composition and rhythm as tools the writer has to tell a story.
- Write a story about something that happened to them, using a perspective that is different than they might have selected at the beginning of the week.
- Submit their stories for publication on African Odyssey Interactive, part of the Kennedy Center's ARTSEDGE Web site.
- Compare characteristics of their own self portraits to those of African masks.
- Determine how to communicate archetypal characteristics in a mask drawing.

INSTRUCTIONAL PLAN

1. Begin the week with a discussion of storytelling. A wonderful background about storytelling and the arts is provided on the African Odyssey Interactive Web site. Ask students to consider such questions as: Why do we tell stories? Are there different kinds of stories? How are myths like stories?
2. Tell the students that as an introduction to the stories and myths of other cultures, we will be exploring the stories that all cultures share. Have students complete the steps for the mini-project, "Spinning Africa: Stories From Life" provided through the African Odyssey Interactive site on the ARTSEDGE network. If the students do not have time this week to present their stories to the entire class, have them present them in their cooperative groups, so that all students have the chance to tell the story they have created.

   Activities - Students:

   - Talk about the stories and serve as critics of one another's mini-presentations, using the questions provided through the Stories From Life online project.
   - Discuss, how is each student's story similar to one another? How are the stories representative of a common human experience? Write individually in journals your response to these questions.

3. Culminating Project: assign archetypal qualities to student groups as the basis for their culminating projects (drawn out of a hat or emailed from another classroom teacher to the students in your class). Have students begin

work on their culminating project with their online groups.

Activities - Students:

- Considering ideas from both Western and non-Western myths, develop a round robin description of the society that reflects the qualities of your group's archetypal figure.
- Turn it in to your own (all three) classroom teacher(s).
- Draw the archetypal character that controls everything in this society. Collaborate in the process and come to agreement among members of your group.
- Turn in your picture to your own (all three) classroom teacher(s).

For detail on all of these activities, see the culminating project Story Development Stages, specifically for Week 6 assignments.

CORRESPONDING ASSESSMENTS

- Online: research using AOI site
- Projection of non-Western form in story
- Projection of non-Western form in self-portrait
- Culminating project: round robin description of society; drawing of archetypal character

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LESSONS

Look in the Mythic Mirror

Week 7: The Cultural Connection

Essential Questions][Standards][Objectives for this Lesson][Instructional Plan][Assessment

OVERVIEW

This lesson gives students the opportunity to compare and contrast Western mythology with mythology from other cultures. Students will develop a more advanced understanding of the previous weeks' material. As they recognize archetypal patterns across cultures, students will note how mythology helps to define values of different cultures.

OBJECTIVES FOR THIS LESSON:

At the end of this week, students will be able to:

- Recognize similarities and differences in themes of western and non-western myths.
- Compare/contrast archetypal patterns, including the definition of "heroic" in non-western cultures.
- Define specific differences in patterns vs. non-pattern form in myths projected in literature, music, and visual arts.
- Recognize the impact of both non-western and western myths (theme and form) as sustained influences in American culture.
- Communicate ideas for culminating project in a story map and first draft.
- Recall a repertoire of non-Western myths
- Identify archetypal patterns in non-Western myths (characters; narrative patterns; themes)
- Project cultural values, attitudes, patterns of behavior, role models, etc. inherited in individual non-Western culture(s) from myths, including a delineation of what are considered to be "heroic" traits.
- Identify and duplicate non-patterned modes of expression in genres of non-Western literature, music, art, and dance.
- Recognize resonating themes and forms (non-patterned) in modern communication, TV, ads, music, sports)
- Construct a projected non-Western component for the final culminating project.

INSTRUCTIONAL PLAN

1. Using African Odyssey Interactive as a starting point, have students search the Internet and/or print media for myths not covered in class. Each cooperative group is responsible for bringing to the large group one samples of a myth from a background other than Greek (Roman, Scandinavian/Norse, African, Eastern). If time permits, have students search for a piece of artwork that will complement the class' discussion of their myth.
2. Assign students to jigsaw groups (see Weeks 2-3 for description). One student from each cooperative group is responsible for reporting on what their team has discovered in its research. After the report, have the jigsaw groups discuss the Greek counterparts for each myth that has been presented. All members of the group should take notes, as one set of notes will be collected at random at the end of the reporting session.
3. Provide copies of the student-selected myths for each cooperative group.

Activities -- Students:

- Define archetypal patterns evident in the collection of non-Western myths (behavioral roles, narrative patterns, etc.).
- Identify heroic figures and delineate the nature of heroic traits evident in the narratives of non-Western myths.
- Compare and contrast "hero" figures in different non-Western cultures.
- Compare and contrast hero figures in non-Western myths to those in Greek myths.
- Develop a list of "lessons" that emerge from the myths being studied.

2. Bring the large group to the study of art slides that include the mythology themes (possibly student-researched on the Internet), e.g., a 14th c painting of St. George and the dragon with a Chinese or Korean painting of a dragon; a classical sculpture of Athene and a representation of Hopi Spider Woman, etc. Using their knowledge of the myths they've reviewed in their cooperative groups, guide students to work in the larger group on comparisons of the artwork to the myths. While they are discussing the artwork, play music in the background that is representative of different cultures, preferably Asian, African, etc. and non-classical.

Activities - Students:

- Compare and contrast the artwork, as they did with the myths.
- Observe: Do the images tell a story? What is the relationship of the characters is to the whole work?
- Discuss: In what specific ways are the myths translated into this media? Give consideration to colors, images, light and dark, shapes, movement, etc.
- Listen closely now to the music that has been playing. How is it different than the music we have been studying in relation to the Greek mythological stories? (Use the questions we have used before to write your impressions in your journal.)

3. By now, students should be familiar with the juxtaposition of literature to music to artwork, and they are certainly familiar with the artist's role in sustaining myths and the tools the artist has for communicating stories. Use the introduction of myths from other cultures and the various means in which they are communicated through art and music to talk about how myths are reflected in culture. Ask students to consider: What purposes do these works have in their cultures? How do they reflect the culture? How might they shape culture?
4. Though this unit does not allow time for a full study of poetry, pass out several examples of haiku, cinquain, and diamante poetry. Ask students to take time to read it, choose three favorites, one of each type, and respond to the following questions in their journal about their poems. We will briefly discuss this poetry in the coming week.

Questions for Students:

- How is this poetry different in rhythm and composition than the classical poetry we studied alongside Greek myths?
- Does this poetry tell a story? If so, what do you think it is?
- How is this poetry similar to the non-western music and artwork we studied?
- What is the structure of each of the poems? Provide any insights you can about the structure, the word choices, etc.

5. Have students work on completion of components for their culminating project.

Activities - Students:

- Work with a partner from your group. Each pair must complete one image that helps to better define the society your group is creating.
- Work with your group online to develop a myth that tells the story of your mythological society. Use a round robin online writing activity to collaboratively build your story.

http://artsedge.kennedy-center.org/teaching_materials/curricula/curric/mythicmirror/wk7.html

- Turn in your first draft and story map to your own classroom teacher.

For detail on all of these activities, see the culminating project Story Development Stages, specifically assignments due Weeks 7 and 8.

CORRESPONDING ASSESSMENTS

- Internet research: myths [and artwork]
- Discussion: analysis of art prints and music
- Journal entries: poetry analysis
- Final projects: Drawing of temple, recording, or artwork sample turned in; representative of understanding of the archetype upon which mythological society will be based

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Look in the Mythic Mirror

Week 8: Piecing it All Together

Essential Questions]|[Standards]|[Objectives for this Lesson]|[Instructional Plan]|[Assessment

OVERVIEW

This lesson teaches students the link between all the arts and culture. The students focus first on poetry, distinguishing between classical forms and pattern poetry, and including a poem in their journals for the final project. Students then begin to finalize their presentations, considering how they can present their society using the tools they have now learned.

OBJECTIVES FOR THIS LESSON:

At the end of this week, students will be able to:

- Synthesize the connections between all the arts in communicating culture.
- Compare pattern poetry to classical forms of poetry.
- Rehearse for their final presentations.

INSTRUCTIONAL PLAN

1. As students enter the room, have a selection of Asian music playing. On the board, have the formats for all three types of poems given to students last week -- haiku, cinquain, and diamante. See pattern poetry for information about the forms for each of these types of poetry. Of the three forms, which did they like the most? Discuss each form with them briefly.
2. Have students discuss their journal entries. Since they will be spending the majority of the week on their culminating projects, have them use one of the pattern poetry forms as a means of expression about their mythological society. Have each student write one pattern poem about their archetype, their society or about something that might happen in their society.
3. Summarize the comparison of Western and non-Western forms of expression (also, classical vs. modern, if appropriate). How are mythology and the arts a form of cultural expression? Discuss this idea with students, and ask for their consideration of this concept throughout the coming weeks of rehearsals and presentations.

Activities - Students:

- Work with your group online to develop a myth that tells the story of your mythological society. Use a round robin online writing activity to collaboratively build your story. Turn in your first draft and story map to your own classroom teacher.
- Revise the first draft with your group online, resulting in one complete draft for the whole group (not 3-6 separate ones). Turn in the second draft.
- Begin to think about your presentation, which will be done with your classroom partner offline, using the collective thoughts, images, and myth created by your whole group online. It may be in the

form of a report, a story, or Reader's Theater.
- Discuss with your classroom partner how you will handle all the roles that might be applicable during the presentation: speaker, prop manipulator, special effect, character, dancer, etc.
- Explain your presentation decisions in an individual journal entry.

For detail on all of these activities, see the culminating project Story Development Stages, specific to Week 8.

CORRESPONDING ASSESSMENTS

- Journal entries: comparing poetry forms; explaining presentation choices
- Writing of pattern poem
- Discussion: Arts sustaining culture
- Internet collaboration: First and second drafts

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Look in the Mythic Mirror

Weeks 9-10: Reflections on All We've Learned

Essential Questions]|[Standards]|[Objectives for this Lesson]|[Instructional Plan]|[Assessment

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OVERVIEW

Students develop, rehearse, and present their final projects.

OBJECTIVES FOR THIS LESSON:

At the end of these two weeks, students will be able to:

- Synthesize all learning thus far related to myths.
- Improve their final performance through the rehearsal process.
- Complete their final performance in accordance with the scoring guide provided.
- Answer the essential questions.

INSTRUCTIONAL PLAN

1. These two weeks are spend completely on preparation for the final project.

   Activities - Students (Week 9):

   - Practice your presentation, adjusting the second draft and decisions you have made about the presentation, as needed.
   - Complete the scoring guide for self-evaluation.
   - Coordinate all final details with online partners and classroom partner.

   Activities - Students (Week 10):

   - With your classroom partner, present your mythological society through the telling of your myth (with dialogue and descriptions) and incorporate the temple, mask, anthem, and artwork.

   For detail on these activities, see the culminating project Story Development Stages, specifically assignments due Weeks 9 and 10.

2. Discuss the results of the project with students, using the scoring guide to elicit audience response and self-evaluations. If possible, set up a chat room to discuss the results of the project with online partner classrooms.
3. Help students in publishing the components of the mythological society electronically on the Internet, one publication per online collaborative group.
4. Wrap up the unit by returning to the essential questions posted on the wall. Ask for students responses verbally, and as a final journal entry to be turned in next week.

CORRESPONDING ASSESSMENTS

- Rehearsals
- Final Presentations
- Discussion: critiques and essential questions
- Journal: essential questions
- Publication on the Web

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Look in the Mythic Mirror

Culminating Project

Project Description]|[Due dates]|[Scoring Guide

Overview

The final project for this arts- and Internet-integrated curriculum demonstrates students' understanding of the role of myths as a cultural force and ways in which culture can be expressed through the arts. It is a collaborative project, and requires use of the Internet in the research and collaborative process. If the Internet is not a tool that is easily available to students in the classroom, this project can be completed by groups of students from one class, using the Internet only when possible for research (and publication).

Assignment

Students work in collaborative groups of six (ideally, two from each class, three classes connecting online) to create a mythological society. For the sake of logistics, the groups work collaboratively online part of the time (through either real-time chats, an interactive discussion center, or email), and collaboratively off-line with a classroom partner from their group. Students use a broad base of information and research gained from classroom assignments and lessons during the first seven weeks of the curriculum, and make decisions about the mythological society based on their understanding of:

- Archetypes in myths of different cultures
- The use of various artistic means of expression in conveying the lessons of myths and specific characteristics of culture (e.g., poetry, music, painting, sculpture, oral storytelling)
- How different artistic means of expression can affect the representation of culture
- Their own role in the collaborative group process and presentation

Procedure

Pick one of the archetypal qualities discussed in class from a list posted to and use that as the "control" for the final project.

1. Write a round-robin description about an imaginary society that the archetype would inspire, with each student from the group contributing a paragraph to the description. The society may exist in the past, present or future, reflecting qualities of the archetype (e.g., warrior, trickster, lover, etc.) in the way its culture is structured. Students should consider:

   - What qualities would the culture honor or despise?
   - How would the character of the archetype be reflected in the day to day life of the society?
   - As a means of grounding the work from this point forward, the group should make a mask of the archetypal character that is revered by their society, if possible, working collaboratively on the computer using a paint program and uploading the image for review and editing by the online partners in other classrooms. If a paint program is not available to all classes participating, another option is for each pair of students to work on a drawing of their mask in class (offline), then scan it and upload it for viewing by others in their group for review. Together, the online team can decide which qualities in the versions of the mask should be kept, thrown out, or altered.

2. Each group should pair its members, either two students from each physical classroom involved, or two online collaborators communicating via email, with three pairs per group of six. Each pair takes on a job in helping to develop the images that would be reflected in this society:

- First pair: Draw the temple that the society would build to honor the archetypal figure.
- Second pair: Select music that would be appropriate as the society's anthem.
- Third pair: Find or make a sample of artwork that would be glorified by this society.

3. Now the collaborative group should write their myth, using all the components of their mythological society (which are based on their archetype) as the guide. They should already have determined the setting, time period, and perhaps the mood of the story, but they should consider other aspects, such as the characters that inhabit this land and the plot, as well as how their story will be told. What will be the lesson (the theme) of their story? Again, the process of writing can be done both offline and online, and as a round robin, with members from each class contributing to the story. The final presentations will be done within each physical classroom offline, requiring that each pair of members from an online collaborative group will have to understand and be able to convey the story of a myth that includes the following:

    - a description of the day-to-day life of the society
    - a picture or description of the temple
    - the mask of the character worshipped by this society
    - a description of the people that inhabit this society
    - the playing of the society's anthem
    - showing the artwork that depicts elements of this society

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Mythological Story Development Stages

The culminating project will take about four weeks to complete, so it should be introduced at the end of Week 5. Each teacher involved in the online collaborative classrooms should communicate in advance to determine the scoring guide that will be used for the project, and the process and timeline that will work best for their classes. As an example, use the scoring guide provided to explain clearly what is expected from each student, their collaborative online partners, and how they will be evaluated on their projects. It is important to be clear about evaluation, grading procedures, and expectations. Due to the magnitude of the project, the students will need to work in manageable stages, as outlined in the list of due dates below. Remember, online communications may take longer than in-class discussions. First have the students create their mythological beings, based upon the archetypes they have drawn from a hat. They need to have a clear idea of this controlling aspect. Then they can start developing their story.

1. **Due at the end of Week 6:** Develop a round robin description of the society that reflects the qualities of your group's archetypal figure and turn it in (or email it) to your own (all three) classroom teacher(s). Draw (using paper or a paint program on the computer) the archetypal character that controls everything in this society. Collaborate in the process and come to agreement among members of your group. The character may have special powers or be part man/part beast or a combination of beasts. Turn in (or email) your picture to your own (all three) classroom teacher(s).

2. **Due the middle of Week 7:** Work with a partner from your group, preferably from your own class (logistically, this will be easier). Each pair must complete one image that helps to better define the society your group is creating.

    - First pair: Draw the temple that the society would build to honor the archetypal figure. Make sure the temple reflects the qualities of your archetypal character. Share it and get the "okay" from other group members online. Turn it in to your own teacher in hard copy.
    - Second pair: Select music that would be appropriate as the society's anthem. Listen to music that seems to mirror the qualities of the archetype. (Suggestions for classical music selections and links to music sites are included in the resources provided with this curriculum.) Record the music (or provide the URL for it if you found it online) and share it (if possible, stream the audio). Get the "okay" from other group members online. Turn in the tape/CD or URL to your own teacher.
    - Third pair: Find or make a sample of artwork that would be glorified by this society. Print it from the Internet and/or create it on paper or in another medium. Share it (if possible, scan image) and get the

"okay" from other group members online. Turn in the end result to your own teacher.

3. **Due the beginning of Week 8:** Work with your group online to develop a myth that tells the story of your mythological society. Consider the setting, other characters, and the plot, using a story map like we have used before, to guide you in the writing. There may be many characters or a few. Consider your audience and what they will appreciate. Use a round robin online writing activity to collaboratively build your story. The writing can be in prose or poetic style, depending on the choices of the group. Turn in your first draft and story map to your own classroom teacher. Keep a back-up copy on disk or on each classroom computer, labeled by date of the draft.

4. **Due the end of Week 8:** Everyone in the group should review the first draft and correct any mistakes. Read the story/poem aloud to the group member that is in your own class. Think together about ways to make it stronger and whether dialogue should be included. Revise the first draft with your group online, resulting in one complete draft for the whole group (not 3-6 separate ones); it may help to have a system whereby the two students from one class are editor team #1, followed by two students from another class as editor team #2, ending with the last two students from the third class as editor team #3. Turn in the second draft. Begin to think about your presentation, which will be done with your classroom partner offline, using the collective thoughts, images, and myth created by your whole group online. It may be in the form of a report, a story, or Reader's Theater.

5. **Due Week 9:** Be sure you have all the pieces you need to do a presentation with your classroom partner. Start to practice your presentation, adjusting the second draft and decisions you have made about the presentation, as needed. Remember, the presentation will bring together everything your group has decided to convey the culture of your mythological society, including all art forms that help to tell the story. If the teacher feels it is necessary, share the final draft with illustrations, temple, mask, and society anthem with your classroom teacher. Complete the scoring guide for self-evaluation. Make improvements as necessary and practice, practice, practice!.

6. **Due Week 10:** Present your mythological society through the telling of your myth (with dialogue and descriptions) and incorporate the temple, mask, anthem, and artwork. Remember, your presentation can be done as Reader's Theater, a report (preferably incorporating the computer as a presentation tool), or as a story, told in the storytelling style practiced in Week 7.

7. Publish the components of the mythological society electronically on the Internet, one publication per online collaborative group.

8. Discuss the results of the project in your own classroom with your teacher and classmates.

Scoring Guide for Culminating Project

This scoring guide is meant for use with the presentation of the final project to assign a score to each individual student in the class, though the score will be based upon both the collaborative work of the online group and on the presentation of two classroom partners from the group. This scoring guide allows teachers in the three classes involved to make a consistent evaluation of the culminating project of each student. This scoring guide can be used by students for self-evaluation, both as they work on the project and after its completion. Teachers may also use it to clarify instructions for the project and for evaluation after completion. (Note: The cooperative learning group scoring guide may be used throughout the weeks of preparation, both online and off-line.)

Culminating Projects will be evaluated using the following criteria:

For a score of 4:

- The working sequence was followed and all stages were ready on or before the due date.

- The myth and description of the mythological society clearly demonstrate an understanding of the archetypal quality.
- The personalities of the characters are well developed and are obviously influenced by the cultural attitudes of their society.
- The story setting is clear to the reader and is obviously placed in either the past, present or the future.
- The plot is logical and based on the story map, with clear transitions from scene to scene.
- The writers use effective descriptive language and correct grammar.
- The written and artistic products are turned in in a clean, final draft format, effectively demonstrating the use of the computer, as possible in the classroom/at home. Appropriate credits are provided.
- The dialogue is believable and consistent with the personalities of the characters.
- The temple and mask are produced neatly and reflect the style of the archetypal society.
- The music selected is presented in an appropriate way and reflects the character or mood of the mythological society.
- The presentation performance is detailed, and contains all the required elements.
- The presentation performance is presented clearly and with poise.
- The mood of the presentation reflects the archetype upon which the society is based.
- The presenter demonstrates mastery of the project's presentation components (regardless of whether he/she was responsible for creating or choosing them in the group setting).

For a score of 3:

- The working sequence was followed and all stages were ready on their due date.
- The myth and description of the society demonstrate an understanding of the archetypal quality chosen.
- The story setting is clear and seems placed in the past, present or future.
- The plot makes sense and transitions are clear.
- The writers use somewhat descriptive language and correct grammar.
- The dialogue is consistent with the personalities of the characters.
- The temple and mask reflect the appropriate style for the archetypal society.
- The artwork chosen or created reflects the culture of the society.
- The written and artistic products are turned in in final draft format, though some improvement in presentation is possible; some credits are provided.
- The music somewhat reflects the character and mood of the archetypal society.
- The presentation contains the required elements.
- The presenter maintains his/her poise.
- The presenter demonstrates an understanding of the project's presentation components (regardless of whether he/she was responsible for creating or choosing them in the group setting).

For a score of 2:

- The working sequence was followed and all stages were completed.
- The myth and description of a society are completed.
- The story is set in the past, present or future.
- The plot makes sense.
- The writers use clear language with few grammatical errors.
- The characters have dialogue or play an obvious role in the story.
- The temple and mask are produced neatly.
- The artwork was chosen.
- The written and artistic products are turned in; credits are missing or incomplete.
- The presentation has most elements in place.
- The presenter is able to complete presentation.
- The presenter demonstrates a moderate understanding of the project's presentation components (regardless of whether he/she was responsible for creating or choosing them in the group setting).

For a score of 1:

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- The project is completed.
- There is a myth and description of a society.
- There is a plot, but it is confusing.
- The writer uses clear language with many grammatical errors
- The temple and mask are produced
- The written work is not well organized.
- The presentation does not contain all of the required elements.
- The presenter has a difficult time completing the presentation.
- The presenter has difficulty incorporating the project's presentation components due to a lack of understanding of the components he/she did not create or choose.

Week 1][Weeks 2-3][Week 4][Week 5][Week 6][Week 7][Week 8][Weeks 9-10

Look in the Mythic Mirror

Mythology Resources to Accompany This Unit

Artwork (all of these resources are available through The National Gallery of Art)

Archetype: Destroyer
[Hades in] *Abduction of Persephone,* Rembrandt, 1632, Painting

Archetype: Innocent
The Abduction of Persephone, Rembrandt, 1632, Painting

Archetype: Mother
Ceres (Roman name for Demeter), Antoine Watteau, 1715, NGA

Archetype: Temptress
Venus de Milo (Aphrodite), Louvre
Birth of Venus, Botticelli, 1478, Uffizi-Florence
Venus Adorned by Graces, Annibale Carracci Oil on panel transferred to canvas, 1590/1595, National Gallery of Art (NGA)
Venus With a Mirror, Titian, 1555, NGA

Archetype: Trickster
Mercury, Attributed to Righetti after Bologna, 1780-1800, NGA

Archetype: Warrior (Hero)
Mars in his Chariot, Peruigino, 1500

Other Artworks Related to Myths
Achilles, Barnett Newman
Ceres, Watteau
Diana and a Hound, Paul Manship
Fall of Phaeton, Rubens
Hercules, Roman-3rd Century
Laocoon, El Greco
Pandora, Redon and Farnese

Music

Archetype: Destroyer

Liszt - *Hungarian Rhapsody No. 2*
Verdi - *Overture to "The Force of Destiny"* (La Forza del Destino)

Archetype: Innocent

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Mendelssohn - *Spring Song* (used in cartoons)
Tchaikovsky - *Waltz of the Flowers* (compare to Ellington version)
Brahms - *Waltz in A flat*
Rubinstein - *Melody in F*
J. Strauss II - *The Blue Danube*
Grieg - *Morning*, from *Peer Gynt* (Ellington - Morning Mood)
Schumann - *The Merry Peasant* (piano, 50 seconds)

Archetype: Mother

Dvorak - *Symphony No. 9 "From the New World"* 2nd movement (Goin' Home)
Smetana - *The Moldau*

Archetype: Temptress

Bach - *Oboe Concerto in D minor*, 2nd movement
Sibelius - *Vals Triste*
Ravel - *Bolero*

Archetype: Trickster

Rimsky-Korsakov - *Dance (Flight) of the Bumble Bee*
Smetana - *Overture to The Bartered Bride*
J. Strauss II - *Trisch Tratch Polka*
Delibes - *Notturo*, from *Coppelia*
Dvorak - *Humoresque*

Archetype: Warrior (Hero)

Strauss - *Also sprach Zarathustra* - fanfare
Suppe - *Light Calvalry* - overture
Wagner - *Ride of the Valkyries*, from *The Valkyrie*
Wagner - *Prelude to Act III - Lohengrin*

Mood: Anger
Mozart - *40th Symphony*, 1st movement
Beethoven - *Symphony No. 5*, 1st movement

Mood: Confidence
Haydn - Trumpet Concerto in E flat, 3rd movement
Schubert - German Dance #1
Bach - *Brandenburg Concerto No. 3*, 1st movement

Mood: Joy/Happiness
Vivaldi - *Spring*, from "The Four Seasons"
Rimsky-Korsakov - *Aborado*, from "Capriccio"
Vivaldi - *Mandoline Concerto in C*, RV 425
Schubert - *Ballet Music in G*, from "Rosamunde"
Mendelssohn - *Symphony #4 in A*, "Italian" 1st movement

Mood: Love/Romance
Liszt - *Liebestraum*, No. 3 in A flat
Mendelssohn - *Violin Concerto in E minor*, 2nd movement

http://artsedge.kennedy-center.org/teaching_materials/curricula/curric/mythicmirror/resources.html

Grieg - *Ich liebe dich* (I Love You)
Massenet - *Meditation*, from "Thais"
Mendelssohn - *Wedding March*, from "A Midsummer Night's Dream"
Tchaikovsky - *The Sleeping Beauty* - Introduction

Mood: Mystery/Fear
Bach - *Toccata in D minor*
Liszt - *Hungarian Rhapsody No. 2*
Tchaikovsky - *Marche Slave Opus 31*

Mood: Nobility
Purcell - ***Trumpet Tune and Air***
Elgar - *Pomp and Circumstance*, March No. 1
Tchaikovsky - *Piano Concerto No. 1 in B flat minor*, 1st movement
Wagner - *Arrival of the Guests at Wartburg*, from Tannhauser

Mood: Pain
Albinoni - *Adagio*
Barber - *Adagio for Strings*
Verdi - *Prelude to Act I*, "La Traviata"
Mahler - *Symphony No. 5*, Adagietto

Mood: Sadness/Melancholy
Beethoven - *"Moonlight" Sonata*, 1st movement
Dvorak - *The Last Spring*
Beethoven - *Fur Elise*
Schumann - *Traumerie*
Bach - *"Air" from Orchestral Suite No. 3 in D*
Handel - *Largo*, from "Xerxes"
Wagner - *Sigfried's Death and Funeral March*

Other Music Resources Related to Myths
Dido and Aeneas by Purcell
La Mort d'Orphee by Berlioz
Claude Debussy's *Prelude to an Afternoon of a Faun*
Igor Stravinsky's *Apollon Musagete*
Calypso, sung by Suzanne Vega on Solitude Standing
Wooden Horse, sung by Suzanne Vega on Solitude Standing

Poetry

Archetype: Mother

Mother o' Mine by Rudyard Kipling
Son to Mother by Maya Angelou
Godmother by Dorothy Parker

Archetype: Temptress
Kubla Khan by Samuel Taylor Coleridge

Archetype: Warrior/Hero
Inaugural Poem by Maya Angelou

http://artsedge.kennedy-center.org/teaching_materials/curricula/curric/mythicmirror/resources.html

These Heroics by Leonard Cohen

Orpheus Poems
Orpheus. Eurydice. Hermes by Rainer Maria Rilke - 1904
Orph_us In O'Hare by Doug Tanoury - 9/19/1997
A Musical Instrument by Robert Browning

Other Poems on Mythology
Hellas (Chorus Form) by Percy Bysshe Shelley
Prometheus by Longfellow
Endymion by Hamilton
The New Pygmalion by Lang

Websites
(*Note: These links will take the user away from the current website*)

http://artsedge.kennedy-center.org/teaching_materials/curricula/lesson/myth.html
ARTSEDGE lesson on Precolumbian myths.

http://www.artsMIA.org/
Compares myths from around the world and gives corresponding art pieces.

http://www.artsMIA.org/mythology/index.html and http://www.artsMIA.org/mythology/downloadables.html
Minneapolis Institute of the Arts area focused on World Mythology; audio files and slides for downloading.

http://www.pantheon.org/
An encyclopedia of mythology, folklore, and legend.

http://www.humnet.ucla.edu/humnet/folklore/archives/
Explore the interesting archives on this site to find links to the collections and libraries of folk centers around the world.

Some of these websites were provided through a summer workshop led by the National Gallery of Art on Mythology and Art.

NGA Teaching Packet on Mythology:

Department of Educational Resources
National Gallery of Art
Washington, D.C. 20565
Phone: (202) 842-6796

Return to Introduction for this Unit

Excerpted from ***Look in the Mythic Mirror***: an integrated arts, language arts and Internet curriculum for the middle school, copyright 1998 by ARTSEDGE at the The John F. Kennedy Center for the Performing Arts. Music resources compiled by Dr. M.J. Ayers, The Duke Ellington School for the Arts, Washington, DC.

Look in the Mythic Mirror

The ARTSEDGE INTEGRATED CURRICULUM DEVELOPMENT PROJECT
AUGUST-OCTOBER 1998
A MODEL FOR SMALL-GROUP CURRICULUM DEVELOPMENT

Background]|[First Meetings]|[Philosophy and Strategy]|[Communications]|[Curriculum Development Model

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Background on the ARTSEDGE Project

In mid-August 1998, ARTSEDGE embarked on a new collaboration with five Washington-area educators, hired as consultants for an Integrated Curriculum Development project. This project, the outgrowth of an agreement with WHRO-Hampton Roads public television under a US DOE Technology Challenge Grant, was the first in which ARTSEDGE has made a contractual agreement to design a curriculum on behalf of another organization. Members of the ARTSEDGE staff agreed to contribute to this project based on their backgrounds in humanities, arts education, and curriculum development, the overall mission of the ARTSEDGE Web site to provide high-quality, standards-based resources, and the Kennedy Center's well-established connections with arts educators. The intended product of the project was a ten-week, Web-based middle school curriculum that integrates music, visual arts, and language arts.

The five teachers participating in the project represented diversity across the grade levels, as well as in the arts and language arts curricula. Ironically, none of them were currently teaching middle school, but their varied experiences with different age groups and their areas of expertise in language arts, humanities, theatre, and music were invaluable to the expected outcome we were to produce. The curriculum was to be completed in approximately 40 hours of on-site collaboration, and 40 hours off-site, both on- and off-line. The project was due to WHRO-Hampton Roads public television on November 1, 1998, meaning the group had a little more than two months to complete the curriculum. Simultaneously, WHRO was to coordinate with an evaluator to test the curriculum in Norfolk-area classrooms.

The First Meetings

The development of an integrated curriculum began with a three-day seminar held at The Kennedy Center August 19-21. It seemed a natural outgrowth of the opening "get to know you" conversation to discuss one another's perspectives on whether arts education should be discipline-based or integrated into the traditional core curricula (language arts, social studies, science and math). Since this is an integrated curriculum project, we agreed that we would uphold the spirit of the ARTSEDGE mission -- to provide both discipline-based and interdisciplinary resources for arts educators. Therefore, the integrated curriculum we develop will require a place for the discipline-based arts educator (e.g., a music instructor, a part-time artist/teacher, etc.), team-teaching with and/or augmenting the lessons of the core-curriculum classroom teacher. We also discussed the project background, goals, and philosophical underpinnings, which are embedded in the strategic plan for the ARTSEDGE Web site and the new Teaching Materials.

Despite an expansive agenda for the teachers' work with ARTSEDGE, it was obvious from the start that the process for developing curriculum would be shaped by the group of teachers themselves, not by the staff from the Kennedy Center. We could provide them a loose set of guidelines, e.g., start with standards, incorporate relevant assessments, integrate music, arts, and language arts, etc., but they, ultimately, would come up with a comfortable working plan. The role of the ARTSEDGE at the Kennedy Center was that of facilitator in the beginning -- guiding, bringing together, and

refocusing the group, as needed, while at the same time documenting the group process.

A big part of the first three days was spent discussing standards as a basis for developing a lesson. The group was led through a presentation by The Education Trust, a non-profit, Washington-based organization dedicated to putting the standards into practice as a means of equalizing education across the country. Throughout the presentation and thereafter, we worked to find the intersections of the national standards for language arts, visual arts, and music. The dominant four standards with which we ended the three days were adopted by the group as the basis for the ten-week curriculum framework. Additional standards were added throughout the coming weeks, though four remained the dominant standards. Those four directly relate to the outcomes that were to be demonstrated in the culminating task at the unit's end.

It should be noted that starting with the standards is a new paradigm for teaching, and it was not grasped easily and wholeheartedly by any of the five educators working on this project. One of them stated in her journal, "I am accustomed to starting with a theme, building a curriculum around the theme, and seeing which standards are covered from that theme. I am not sure I agree [that the standards are not effectively met in this way]. " She goes on to state that starting with standards may be the way to effectively rectify the disparity between schools and to set an equal goal for all students to achieve, but she remains ambivalent, as do the other teachers, about whether the standards are really the place to begin. They all agree, however, that the standards do need to be considered, and they agree with the process we have set forth with this project, whereby the assessment tool (the "scoring guide") will be directly related to the specific standards set forth to be met by students in the lesson.

Despite all the time we spent on the standards and the scoring guides – while they provide a meaningful foundation – we still came back around to the more natural (though perhaps conventional) method for developing an interdisciplinary unit with five people, that being a theme-centered form of development. It seems that working with a theme allowed for a group of teachers to find an intersection between their subjects and areas of expertise, and it served as an "umbrella" over the dominant standards the group has adopted.

Another key part of the opening sessions was to define "Web-based lessons." Working from the ISTE publication, *Virtual Architecture: Planning Curriculum-Based Telecomputing Projects for the Classroom*, by Judi Harris, the ARTSEDGE Program Manager presented a working definition and helped the group to begin thinking about how the curriculum they were to develop could be designed for the Web and include projects that incorporate the Web. The Web would also be the primary mode of delivery of the curriculum to teachers across the country.

Developing a Group Philosophy and Strategy

Throughout the course of planning for the curriculum development, the teachers considered different models for presenting the curriculum. They agreed to develop a 10-week framework around the theme of Mythology. Each person provided her expertise and perspective for lessons that comprised ten weeks, e.g., the teacher from Duke Ellington School provided input about music that could be used in the lessons. All of the teachers came to consensus on a philosophy that drives their work. This philosophy helped to preface to the entire curriculum, though it was edited as the development progressed:

- We want to provide a framework that clearly matches the standards.
- The framework will be provided in two forms: as a skeleton that teachers can fill in with details that suit their curriculum and classroom settings, and as a fleshed out example using Mythology as the central theme.
- The Mythology curriculum we develop will encompass all of the following components: the study and writing of classical and modern mythology, pattern and non-pattern poetry, classical and modern dance, study of classical and modern paintings, expression through drama, connections between music, prose, poetry and artwork.
- We will develop a set of scoring guides for evaluation purposes throughout the unit. The scoring guides will match the expectations of standards to be achieved, as set out at the beginning of the framework. This will serve to model a new paradigm for developing lessons.
- The dominant standards we have selected serve as our guiding principles; they are the foundation for the

development of the curriculum. Secondary standards (subordinate) will also be incorporated into components of the curriculum.

- The curriculum unit that we set forth will ultimately require teachers to sit down and negotiate how they will work with the framework to make it relevant to their classrooms, their students, their schools.
- Professional development is an essential part in the integration of this framework.
- We believe, and will model through our lessons, that arts teachers are a necessary and important part of the collaborative process.

Communicating Between Sessions

Throughout the coming weeks, we met three more times on-site. Those collaborative sessions allowed time for the teachers to share their lesson development and its place in the 10-week curriculum, and to set a course for individual work and online communications in the weeks between.

It was determined that as a part of the project, ARTSEDGE would provide five laptop computers. These computers, a newly-created listserv and e-mail accounts were provided to facilitate online communications among teachers. ARTSEDGE staff members also participated in the discourse. The computers proved to be an important component of the participants' experience with this project. By providing them, the Kennedy Center sent a clear message about the expectation to communicate online, to use the Web as a resource in lesson development, and to prepare all lessons in electronic format. The computers also increased the status of the teachers' consultancy, paying them with both a consultant's fee of $1,000 and the unlimited use of a computer and online services for two months. All of the teachers responded well to this special "perk."

Between the first three-day session and the meeting on August 25, 1998, teachers were asked to communicate via their laptop computers. Two of the teachers were already well-versed in communications through email, though attached documents seemed to pose a problem. The other three teachers would have benefited from some training by the ARTSEDGE staff, and though assistance -- on-site, on the phone, and through written instructions -- was provided, these forms of "training" did not help one of the teachers get online. She merely had too many technical problems dialing in from a remote location and using an ARTSEDGE 800 number. For this reason, it was truly essential that we maintained a regular schedule of meetings face-to-face. This is an issue that will have to be addressed in further projects of this nature.

A Model for Curriculum Development

While this project was intended to produce a model curriculum, (and while it did serve that purpose ultimately), the process of developing the curriculum became as important as the written curriculum itself. There is no question, however, it was not an easy process! When five people from different teaching perspectives come together to write a comprehensive, consolidated plan, it is challenging to find ways to bring it all together. In this case, it was essential to have an objective person involved in the process: ARTSEDGE served that role. This is most likely because this curriculum was in many ways extraneous to the work of the teachers hired by ARTSEDGE, all of whom were from different schools and districts. It would most likely be different if the five teachers are working within the same school or school division to achieve a common purpose.

The process we undertook went as follows:

1. A common set of standards, philosophy and mission were established by the group.
2. Each teacher constructed an outline of ten weeks that achieved the stated standards.
3. ARTSEDGE consolidated the ten week plans of each teacher into a spreadsheet so overlaps could be discussed and worked through.

4. Teachers came together and determined that they had to have a theme, regardless of the fact that the curriculum was built on standards. They established mythology as a working theme, as it was the one topic that seemed to easily incorporate all of their ideas up to this point. They divided up the spreadsheet, beginning with one teacher who was responsible for weeks 1-5 and another for weeks 6-10, combining the work of all five teachers. This work was reviewed by all five teachers at the next meeting.
5. In the meantime, a specialist (Heidi Hayes Jacobs) reviewed the spreadsheet and made recommendations about next steps. The specialist critiqued the work, remarking that (not uncommon to this stage of the process), the unit seemed like a lot of activities for students to complete in ten weeks. What was missing was how students were demonstrating that they achieve the standards set forth at the start of the unit. The assessment was missing.
6. Based on the specialists' recommendations, teachers worked collaboratively to determine a set of essential questions that would guide and organize the work from this point forward. The essential questions helped to focus the entire unit. (Essential questions are questions students can answer by the end of the unit, based on the collective experience of the ten weeks.)
7. Once essential questions were written, the teachers went back to the original ten-week combined sequence of activities and tried to fit them under the essential questions. This meant the ten weeks' activities were taken out of sequence, and again, each teacher went home to work individually before sharing the work they had accomplished with the group. There was a great degree of frustration at this point, because it felt as though we were taking the same information and just chopping it up in a different way, without seeing clearly how it all moved across ten weeks, or how it really addressed the questions of student attainment of standards or authentic assessment. However, once the next step occurred, it was obvious the essential questions really had focused the group's work, and they were much clearer about what was missing from the ten week plans.
8. As the teachers came back together to share their "take" on how essential questions could organize the unit, they began to agree on which aspects of the unit could not be accomplished in the ten-week time frame. They started to become realistic about what was feasible in the regular middle school classroom, and about what students would be ready to learn at various points throughout the unit. This was difficult, because a lot of work had gone into writing at this point, and each teacher was reluctant to give up things she had struggled to produce. However, they were able to see what was needed to complete the unit.
9. One thing that was evident was that the group needed to agree on a midpoint and a final assessment tool. Both needed to include the Internet in a meaningful way, and thus, one of the teachers undertook conceptualizing how this would be possible. ARTSEDGE assisted in the development of the Web-based projects, as well.
10. Aside from bringing more focus on the potential of the Web in this curriculum, at this point, the facilitation of the ARTSEDGE staff member became essential to the completion of the curriculum. It was clear someone had to take what all five teachers had done and put it into a format so that they could all see the "holes." The format that was ultimately used was the Teaching Materials submission form, developed in the summer of 1998 by the ARTSEDGE Teachers' Advisory Council. Some additions were made, such as the essential questions used by the group to focus its work.
11. When the group returned to complete the lessons that comprised the unit, teachers read through the ten weeks and established objectives for each week. They checked to be sure that we had included appropriate assessment tools that would aid a teacher in determining if objectives had been met, and if students had indeed learned what the lessons set out to do.
12. Scoring guides, links and extensive resources were added to round out the unit and make it more accessible for a teacher outside of this team.

In simplest form, as a result of the work of this curriculum development team, a specific set of actions was defined for curriculum development:

- Define standards to be achieved.
- Define a theme.
- Define a set of essential questions.
- Develop objectives for each lesson.
- Determine the teacher and student instructional process.
- Define a set of products to be used for assessment.
- Check to assure the standards, essential questions, objectives and assessment are all related.

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http://artsedge.kennedy-center.org/teaching_materials/curricula/curric/mythicmirror/process-doc.html

Process documentation compiled by Kate Santhuff, Program Manager and facilitator of the Integrated Curriculum Development project, ARTSEDGE.

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